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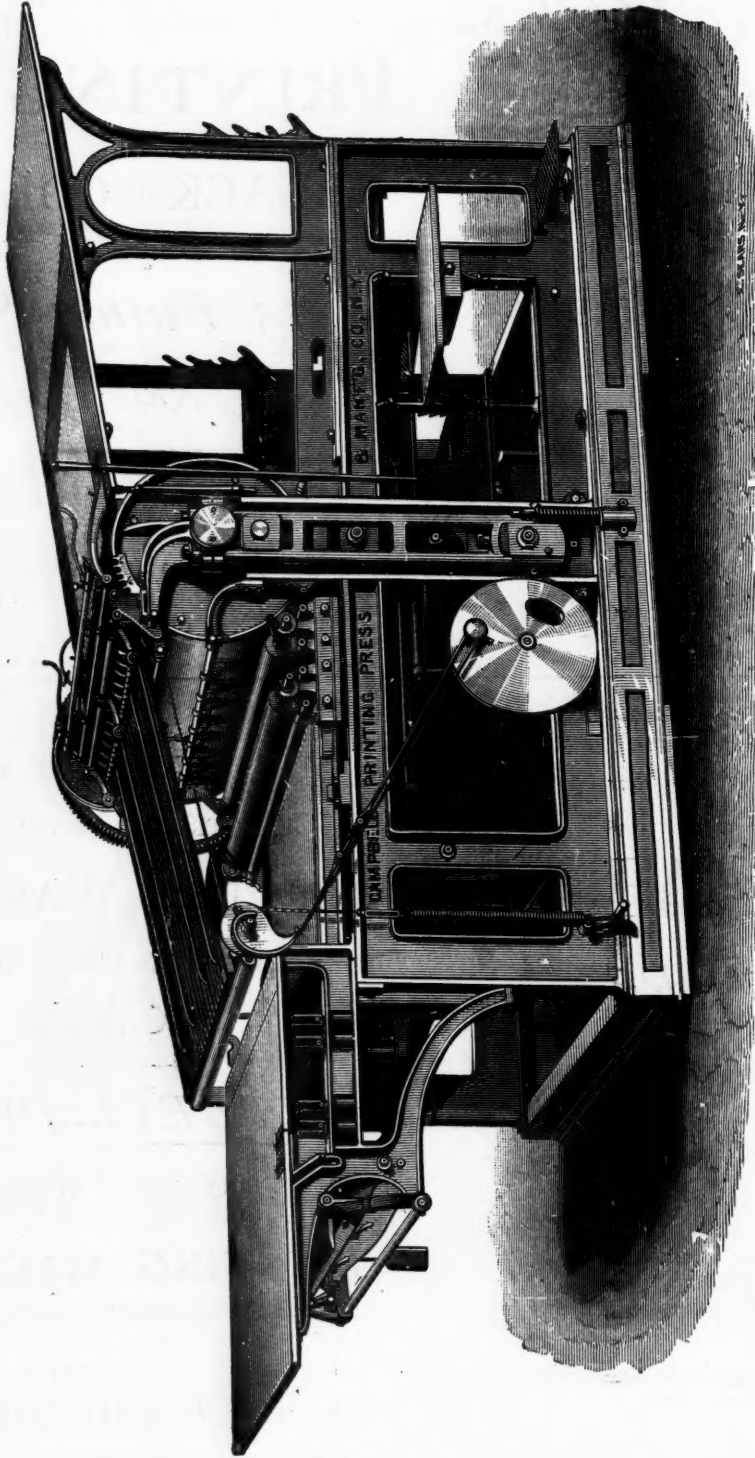
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THE INLAND PRINTER.

VOLUME I.

CHICAGO, NOVEMBER, 1883.

NUMBER 2.

WOOD ENGRAVING.

BY S. W. FALLIS.

THE art of engraving on wood is undoubtedly the least understood, consequently the least appreciated, of any art that is in such general use. Wood engraving, for the past few months, has been the subject of very lively and exhaustive discussions in the several magazines and newspapers of artistic standing. The result of these discussions is a wide difference of opinion among "art critics," "engravers," and the general public, each being convinced within himself that his own particular ideas are correct, most artistic and authoritative.

Be this as it may, this discussion or agitation of the art has been productive of much and lasting benefit to the science of illustration, through the medium of the wood engraver. It has brought forth many new and practical ideas, which are of great importance in the manipulations of wood engraving. Further, this agitation of the subject has brought to light many aspiring amateurs of more or less ability, who have introduced themselves to public notice by their works. Some have shown unprecedented skill and artistic ability, which gives encouragement to expect even greater accomplishments in the art and its manipulations in the near future. Onward to the pinnacle of perfection seems to be the inscription on the banner of the art of wood engraving.

According to the best known authority (Treatise on Wood Engraving, by Jackson and Chatto), the oldest wood engraving at present known to exist was executed about 1423, although Chatto reverts to almost prehistoric times. He says engraving is one of the oldest of arts. It was practiced in ancient Egypt. The bricks of Babylon were stamped with characters in relief, and in the silent tombs of Thebes the stamps themselves, made of wood, have been found, and may be seen at the British Museum, together with many other rare and curious evidences of primitive engraving.

Even in Europe, engraving in a rough and unskilled style seems to have been in constant use, from times antecedent to the birth of Christ until the early part of the

fifteenth century, when it was first generally applied to printing purposes, and when the art as we now know it may be said to have developed into actual existence, although the first book printed in the English language, containing woodcuts, is the second edition of Caxton's "Game and Playe of the Chesse," a small folio without date or place of publication, but generally supposed to have been printed in 1476; the first edition of this same work, without cuts, was printed in 1474. This very early period, which is some years in advance of Durer's time, evidences the fact that wood engraving was used to some extent for printing purposes prior to the time of Albert

Durer, but its general use and actuality date with Durer.

To Albert Durer is generally accredited the title of the "Father of Wood Engraving," although there are some differences of opinion on the subject.

Durer was born at Nuremberg, May 20, 1471. His father was a goldsmith, and Albert worked with him until his sixteenth year, when he was apprenticed to Michael Wolgemuth, a noted painter of that period, for a term of three years, to learn the art of painting. At the expiration of his apprenticeship, he left his master and traveled to gain further knowledge of his profession. Durer was an engraver on copper, as well as a painter. From whom he learned this art is not definitely known. The earliest date found on his copper-plates is 1494. The earliest wood engravings bearing Durer's mark

are sixteen subjects of folio size, illustrative of the Apocalypse, which was printed at Nuremberg in 1498.

The date of these cuts marks an important epoch in the history of wood engraving, as from this time the boundaries of the art became enlarged, and wood engravers, instead of being occupied in executing designs of a low character, without feeling, taste or skill, now turned their attention and ability to engraving subjects of general interest, introducing expressive lights and shadows with tints, where formerly their work consisted of crude outlines, devoid of care or soft expression. From this period the drawings were carefully made on the wood for the express purpose, by some of the most celebrated artists of



ALBERT DURER.

the day, the foremost of which was Albert Durer. The cuts in the Apocalypse were far superior to any series of wood engravings that preceded them, and their execution, though coarse, is free and bold, and full of character, that did credit both to Durer and the engravers who cut them, tints and cross-hatching being freely introduced, to about the extent of what engravers of the present day would call half-color engraving. They were not equal, however, in point of well contrasted lights and shades, to some of Durer's later designs on wood, but, considering them as his first attempts to drawing on wood, they are not unworthy of his reputation.

Though no other wood engravings with Durer's mark are found with a date until 1504, yet it is highly probable that several subjects designed by him were engraved between 1498 and the above year.

In 1511 the second series of Durer's large works, engraved on wood, appeared at Nuremberg, entitled "The History of the Virgin," consisting of nineteen cuts, 11 $\frac{3}{4}$ inches high by 8 $\frac{1}{4}$ inches wide, with a vignette of smaller size which ornamented the title-page.

From 1522 to 1528 Durer seems to have almost entirely abandoned drawing on wood for engraving, as there are only three cuts known to bear his mark between these years. Durer died at Nuremberg, April 8, 1528.

There are about two hundred subjects engraved on wood which are marked with Albert Durer's initials or monogram. The greater part of them, though evidently designed by the hand of the master, are engraved in a manner which certainly denotes no great excellence. Of the remainder, which are better engraved, it would be difficult to point out one with such superior execution as would warrant anyone in saying that it must have been cut by Durer himself. Durer, personally, did very little at engraving on wood, but made the drawings on the wood to be cut by professional engravers. However, he did engrave on wood to some extent, and by his excellent drawings, and some engravings, he really gave actual existence to the art, and introduced it into practical use, for both engraver and publisher. There are many engravings executed in the latter part of the fifteenth and fore part of the sixteenth century, which do not bear Durer's mark, that undoubtedly were executed by his skilled hand.

Lucas Cranach was another painter who drew on wood in Durer's time, as was also Hans Burgmair. There is no

proof that either of these celebrated painters ever engraved on wood, but made drawings to be engraved by the professional wood engravers. The best of their drawings, though spirited and expressive, were far inferior to those of Durer. A number of other painters of more or less note might be mentioned, but it is unnecessary. Passing over numerous artists and engravers, we next come to the name of Hans Holbein. The date and place of birth of this celebrated artist is a little uncertain, as different biographers differ in their statements on what to them is reliable and conclusive information. Mander and Patin assign Basle as Holbein's birthplace, while Malthis Quad, a writer of the same period, says that Holbein was born in Grunstadt, in the Palatinate, but it is authentically known that Holbein went to Basle as an Augsburg, and there received the freedom of the city. In Augsburg the history of his family and of his earliest works can be distinctly traced.

Respecting the year of Holbein's birth, Mander and Sandart, who follow him, give the year 1498. Patin opposes this, and gives the year 1495. He also has many followers in his assertion or opinion, while others favor the former. No document or baptismal register in which Holbein's name appears, and which would remove all doubts and controversies, has yet been found, while on the contrary other authority has been found to place his birth to almost a certainty at 1495. Holbein, like Durer, did not follow the practice of engraving to any great extent, but was a painter and draughtsman on wood, occasionally executing engravings himself. In the early part of the year 1516, he and his brother Ambrosius, also a painter of some



HANS HOLBEIN.

From a photograph taken from a painting by himself, in the Basle Museum.

ability, went to Basle to draw on wood for the woodcutters or engravers of that day. Holbein was a painter of great skill. He acquired his start under the tutorship of his father, who was also a celebrated painter. The oldest authentic painting of the younger Hans Holbein belongs to the year 1512. A careful study, at least, if not copying, of Hans Burgmair's style is evinced in Holbein's later works, showing that he profited by the works of this noted artist, and followed closely his general style of composition and effect. Holbein's "Dance of Death" was his greatest work, published at Lyons in 1538. Papillon says that the most delicate woodcuts and ornamental letters which are to be found in books printed at Basle, Zurich and other towns in Switzerland, at Lyons, London, etc., from 1520 to 1540, were engraved by Holbein him-

self. He also says it is believed that Holbein began to engrave in 1511, when he was about sixteen years of age, and what is extraordinary, he further adds that he painted and engraved with his left hand.

TO BE CONTINUED.

PUNCTUATION.

BY J. BELL.

PUNCTUATION is the art of introducing points into written language in such a manner that the correct meaning may be readily understood. The science of punctuation is peculiar to the modern languages of Europe. It was unknown to the Greeks and Romans, and the languages of the East have no systemized mode of pointing sentences for purposes similar to those of the present day. The scheme is generally acknowledged to be substantially the invention of certain Venetian printers of the sixteenth century, known in history as the Manutius family, consisting of a father and two sons, who also introduced the Italic type; and there have since been but few essential changes of or additions to the rules which they established. The marks employed in written language, while they may sometimes denote the different pauses and tones of voice which the sense and accurate enunciation require, are specifically designed to show the grammatical divisions of a sentence, and the dependence and relation of words and members which are separated by the intervening clauses. It not infrequently happens that the sense will allow of no pause in cases where, if the points alone were observed, it would seem that one of considerable length should be made.

The object of punctuation is frequently misunderstood, and the grammatical clearness of a sentence is sacrificed to the comparatively insignificant purpose of indicating pauses. The original design of the method was simply grammatical, and had no further reference to enunciation than to remove ambiguity in the meaning and to give precision to the sentence. An indifferent understanding in this respect leads to the notion that punctuation is nothing more nor less than the employment of marks which may be placed here or there as they may seem to be adapted for the purpose of emphasis, or of giving force to one's ideas. While such a theory as that referred to may not be altogether false under some circumstances, it is yet no more true of punctuation generally than it is of any other science that occasional deviations from settled usage should operate to the prejudice of fundamental principles. The dissimilarities of tastes and temperaments require that a reasonable amount of latitude be permissible in the faithfulness proper to all scientific laws. As in music the attributes of flexibility and grace blend with the taste of the performer within certain limits, so the correct pointing of clauses and sentences in English composition is an operation which involves an educated familiarity with the grammatical proprieties which constitute it a science.

Punctuation may be regarded as a branch of English grammar and composition, rather than as a portion of the work of the elocution class; but it is imperfectly comprehended in schools and scholastic institutes, and is but poorly demonstrated in Grammars. Illy constructed sen-

tences, for punctuation, are therefore not uncommon, even in otherwise well-written compositions. To correct such would require that the phraseology be remodeled to admit of requisite points, or else certain accommodating improprieties in pointing must be allowed on the score of intelligibility.

ELECTRIC LIGHT IN THE PRESSROOM.

BY J. W. LANGSTON.

IN this city the electric light has been generally introduced in public buildings, halls, stores and factories. With one exception, however, it is unknown among the job printing houses. In the large printing house of Rand, McNally & Co. the light is used in every department, furnished by a Weston dynamo machine which is calculated one-horse power to the lamp, and located in the basement.

In the pressroom the electric light is found to be especially advantageous. When first put in, it gave dissatisfaction to the pressmen in making forms ready, and was also found to be very trying to the eyes, on account of its flickering and unsteadiness. That difficulty has been entirely removed, and since the fault has been remedied the lamps give forth a steady and intensely brilliant light and thus prove a most gratifying success. Every pressman is aware of the fact that gas is a poor substitute for daylight, and especially is this true where colored work is concerned. It is a difficult matter to get the right color by gaslight. Yellow, green, blue, and the delicate tints, give the most annoyance, though more or less trouble is experienced with all colors. With the electric light it is vastly different. Every ink exhibits its natural color, and even the most delicate tint is easily recognized. Yellow ink, which, when shown up in gas light presents scarcely a stain on paper, will, when printed under the electric light, show its natural color as plainly as in the daylight. In marking out overlays and in getting forms ready, the light also proves more valuable than gas, for the illuminating power is increased. In the former instance all that is necessary is a dark background, that a "false" light may not be given. In the main pressroom, where twenty-one presses are situated, only eight arc lights are required to take the place of over fifty gas burners.

To the writers of the many congratulatory and flattering letters we have received we desire to tender our grateful acknowledgments. Their names are "Legion," and altogether too numerous to admit of acknowledging through the mail. We have received much comfort and encouragement therefrom and a further impetus in our endeavors to make THE INLAND PRINTER what our aim is, a high-class trade journal, which will impart both profit and pleasure to its subscribers.

THE firm name of C. B. Cottrell & Co. has been changed to C. B. Cottrell & Sons, and now consists of C. B., E. H., C. P. and C. B. Cottrell, Jr. Their new catalogue is just received, and is a model in style, type and presswork.

THE article on Punctuation, by J. Bell, ought to be read by the schoolmasters.

THE INLAND PRINTER,

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WHAT IS THE DIFFERENCE?

WE often hear it said that education is but another term for business failure, and examples are not infrequently cited where two boys having equal natural advantages have started out in life, one to begin business, having for a basis his native sound sense, and the other to acquire through school instruction a preparation for business. The former succeeds in an eminent degree, and the latter ignominiously fails. No doubt there are such cases; but did you never stop to think how many who have not had the advantages of education have failed as ingloriously? The fact is, there are many more failures in business than successes; and when a man who had no early opportunities for gaining knowledge, except that of the practical, picked-up nature, happens to acquire a competency, a note is made of it, while a poor man is not deemed worthy of notice. On the contrary, when a man fitted for business by both nature and education fails the thing is considered so strange that it is also made a matter of comment, and thus the two representatives are placed in contrast.

Some time ago we overheard a discussion on this point, in the pressroom, over a cartoon in an illustrated paper, in which, as nearly as we could grasp the idea, the uneducated millionaire, sleek and fat, was viewing his blocks of fine stores, while in another part of the picture was shown the poor weazen-faced educated clerk, in a small dingy office of one of said buildings, poring over the cash-book of the proprietor. It seemed to be admitted by all the boys engaged in the discussion that time spent in educating was not only lost but that education unfitted a man for business. They thought, however, that with printers it *did not make much difference*.

Possibly, if a man has no ambition to rise in his profession, it does make but little difference. If he is willing to live and die the feeder of a press, leaving all the details of preparing the forms, of regulating the machinery and producing the finest results to a superior, and is willing to remain a simple machine to be operated by a master who can exercise his brains as well as his muscle, then it does not, and should not, make much difference to him. But if the printer would stand high in his profession, it seems to us that education, especially in the branches allied to the trade, would be of some advantage. We think a thorough

knowledge of orthography, grammar, rhetoric, and kindred branches, would be of immense assistance to a compositor, and a knowledge of these indirectly involves a liberal education.

A first-class pressman ought to know something more than simply how to start the press and supply the sheets. He should have a good knowledge of mechanics, and should be as well acquainted with the different parts of the press as the man who made it. Indeed, most of the improvements in presses have been made by just this class of educated, practical workers. To produce the finest effects, some study of art is profitable. To bring out a cut properly, he must fully appreciate all its fine details and prepare it accordingly. For the blending and contrasting of colors for illuminated work, and adapting the same for the particular case in hand, requires not only a natural taste for such things but a good deal of study of ingredients and compounds.

Many of the sciences could be studied with great advantage to any branch of the trade, and it is doubtful if a knowledge of any one, would, in anywise, unfit a printer for his vocation, or if the time devoted to acquiring it would be lost.

SOUND PRINTING.

A FEW years ago, when the phonograph first made its appearance, there was no end to speculation as to the possibilities of its future. It was predicted by some that it would supersede printing, to some extent; that the impressions of the needle on the metallic sheet would eventually be perfected so that duplicates of impressed sheets could be produced as readily as sheets of paper; and that by the use of a perfected machine for reproducing the sounds the eyes would, in a great measure, be relieved of the strain of reading poor type. The gate seemed opening to a wonderful field of invention, but the phonograph has never yet proved to be more than a very interesting toy. To some it may seem strange that such a wonderful invention should be made and no practical results follow, but this has been the history of many wonderful discoveries. America had been discovered more than one hundred years before a permanent settlement was made. Probably a majority of the valuable articles used today have been tardy in coming into practical use.

Should this or any other method of recording and preserving the literature of the world ever be perfected by which the ear, instead of the eye, would be brought into requisition, the whole system of education would be revolutionized. Reading, as now practiced, would be transferred to the classical scholar, who now devotes several years of his school life to the study of Greek and Latin for the purpose of making himself acquainted with the literature of the ancients, or to the antiquarian, interested in searching ancient inscriptions and parchments. The voice itself, and not arbitrary characters representing the different sounds of the voice, could thus be preserved; and not only so, but even the tones peculiar to the individual would thereby be heard generations after the tongue had ceased to speak.

BUSINESS PRINCIPLES NECESSARY.

PRINTING, like any other business, to make it successful, should be attended to in all of its details. It so happens that very many who engage in the business as proprietors of small or large establishments, have spent all their years either at the case or in the pressroom, and about all that they have seen of the financial matters of the establishment has been on pay-day, when they went to draw their salaries. Occasionally one of these men, by industry and economy, finds in his possession a few hundred dollars, and his first laudable ambition is to have an office of his own. He accordingly settles on a location, and probably the first mistake he makes is in selecting a stock unsuited to the locality in which he proposes to work. He soon finds that much of the fine material suitable to the trade in the city, where he has spent most of his time in a large first-class establishment, is dead stock. He also finds that in a small establishment more inventive genius is required to supply small necessities, which in the city were for sale next door. He finds, too, that while he is a good compositor, he has neither the ability to run the press nor even give directions to the hired pressman, whose interest is not quite so great in the work as is that of the proprietor. And then, when it comes to the finances of the establishment, he is all at sea. His business will not afford a bookkeeper, and he has no education in that line, so his accounts are kept in the head, in various memorandum-books, or on slips of paper thrust into drawers or pigeonholes. In his anxiety to please his patrons and get a start, collections are neglected, and much well-earned money lost by failure to ask for it, until the account is forgotten and the scrap of paper containing it has been brushed out of the pigeonhole to the floor and swept out of the office with other rubbish. Any business will suffer and finally fail for a like want of careful management. The best salesman in any of our drygoods or grocery stores might be an utter failure as the proprietor of either a large or small concern; indeed, the cases are numerous where similar lack of business qualifications has produced similar failures.

VALUABLE BOOKS.

AS a "prophet is not without honor but in his own country," so it may be said of some books they are not fully appreciated until their authors have passed away. A great many works have been found, years after the publication was supposed to be a failure, of very great value. Especially is this the case with books of a historical character. In the public libraries and historical societies may be found works of this kind, which, as compared with some of the elegant publications of today, would seem to be almost worthless; of binding, material, typography and presswork they are extremely poor specimens, and even as literary efforts they may be inferior; but on account of their present rarity and the known reliability of their authors they become invaluable as a basis for the coming historian. Many such books are gathered up by sentimental persons because, perhaps, it is the fashion, just as some people fill their houses with old spinning-wheels,

grandfather's clocks and worm-eaten furniture. A great many of these rare works are prized, not particularly for the matter they contain, for that can be reproduced indefinitely, and in better shape than the original, but because the author, or perhaps the original owner, became famous. The most elegant modern editions of Shakspeare can be bought for a tenth part of the cost of some of the original issues. At a sale of books in Providence a short time ago some of the first editions of Shakspeare's works brought enormous prices. The first bid on four of these books, printed in 1623, 1632, 1664 and 1685 respectively was \$500, and \$725 was finally paid for the four books.

It is said that Joseph J. Cook, to whose library they had belonged, had been offered \$5,000 for them, which offer was considered less than their value.

A remarkable and romantic story illustrating this point is told in the *British and Colonial Printer* to the effect that about eighty years ago an old building in the eastern part of England was being repaired, and the man in charge of the job noticing a heap of old papers and moth-eaten books, ordered them to be disposed of by burning. The person ordered to destroy the rubbish, however, selected some of the best looking, but perhaps not the most valuable, and took them home. Some years after, this man having died, his son in turn made a further clearance and destroyed all but one old work on hawking. This book was laid away upon a shelf in the kitchen, but was not considered of as much value as an almanac. It lay there for some years, covered with dust, until the housewife took it with other waste and sold it to a peddler at the rate of a penny a pound. The peddler in turn sold it to a tradesman who intended using its leaves for wrapping paper, but observing some curious cuts on its pages concluded to spare it, and offered it for sale to a stationer for a guinea. The stationer put it on sale and soon after obtained from an author, who realized something of its value, an offer of £5 for the book. The tradesman eventually obtained for it seven guineas. It continued to increase in value as it went from hand to hand until it finally came into the possession of Sir Thomas Grenville, who gave £70 for it. Upon the death of its last owner the book, with others, was presented to the British Museum, where it now rests from its eventful travels, and it is supposed to be worth not less than £800.

ONE OF THE PIONEERS.

THE oldest newspaper in the west is the *St. Louis Republican*. It is a lineal descendant of the *Missouri Gazette*, which was established in St. Louis, July 12, 1808. It was a very modest affair indeed, being only 12 by 16 inches in size. It was worked on a rude press of the Franklin model, which, however, was sufficient for all the needs of that time. Later the name was changed to the *Louisiana Gazette*, and in 1822 to the present name.

THE *Lithographer and Printer* is announced to appear about the 1st of November. An elaborately designed title page, setting forth its aims to be the supplying of lithographers and kindred workers with interesting reading matter, has been circulated.

PATENT INSIDES.

FOR the past few years country printers have been supplied by some extensive offices in the large cities with what is known as the "ready print" or "patent insides," that is, one side printed in the city and containing miscellaneous reading matter and advertisements, the other side to be printed at the local office and containing home news and local advertisements. These prints have been very popular and almost universally used by county and village papers all over the country.

Lately several attempts have been made to supply these ready prints leaving out what some supposed an objectionable feature, the advertisements. Of course these ads. were the source of considerable profit, and it now proves to have been the main source, as the concerns have had either to suspend or change back to the old plan of inserting advertisements to keep up expenses. The new plan has always seemed to us to be what we now find it by actual demonstration, a mistake. Readers have become so accustomed to seeing advertisements in the columns of newspapers that they are almost disappointed at their absence and their places filled by something else. And then, too, we habitually use the advertising columns as a kind of business directory, and in this way discreetly displayed advertisements are a matter of interest and utility to readers. We know an old gentleman who has read every line and every word of the *Weekly Cincinnati Enquirer*, including advertisements, since its first issue, and while this is an extreme case, there are very many persons who do read the advertisements with interest. And so the expectations of the parties who proposed to furnish the insides without the ads., that there would be a sufficient increase in the demand for the article to cover the loss of the advertising, have not been realized.

DISCREET ADVERTISING.

ADVERTISING pays; there is no doubt of it. But to say that any and all kinds of advertising afford large returns for the outlay, we very much doubt. In the earlier ages of printing, when it was yet a novelty, perhaps any kind of hand-bill, newspaper or printed sign would attract attention; but it is not so now. The novelty is now gone. Everybody has seen thousands of advertisements, and as simple, rough ads. they do not care to see them more. However, even these plain faces do thrust themselves upon our attention and make their impression upon our minds, though it may not be so favorable as it might be. To get the best return for money spent in setting a business before that portion of the public that we wish to interest is a matter that in this age requires a good deal of thought and discretion. There are two kinds of advertisements that attract attention, and they are in some respects exactly opposite in their natures. One is the sensational, which, from its grotesqueness or peculiar statement, illustration or form, attracts the eye as a curiosity. These accomplish their end by making their subject talked about or wondered about. The other class to which we refer is the more genteel method of the use of very neatly displayed advertisements in such newspapers or other periodicals as are peculiarly suited to the kind of goods

represented. Advertisements of school books find interested readers in school journals, while persons interested in the breeding of cattle, as a general thing, are not subscribers to other trade journals than the ones representing their own line of business. Then there are the fine catalogues, cards, letter and bill heads which by their appearance denote the respectability of the parties whom they represent. There is no doubt business firms make a great mistake in sending out cards, letters, or any other representations of their enterprises that are of a slouchy or homely nature. In such case the firm and goods, if of high character, are in reality misrepresented. The impression that one gets from such advertisements is the same as when waited on by impudent or slovenly clerks. Like the parade that the circus makes on the streets, which the showman always makes as attractive as, and of a corresponding character to that within the tent, so these little displays are supposed to represent, in a great measure, the store or shop or office. Money expended in discreet advertising brings a large return.

PRINTING DURING THE WAR.

IN the month of May, 1863, General Grant had invested Vicksburg, and, among other supplies, that of paper had also been cut off. The supply of print paper, never for the past two years very large, was soon exhausted, and, the siege continuing, some interesting expedients were resorted to by newspaper publishers for the purpose of giving the limited amount of news to the citizens of Vicksburg. Of course, nothing in the way of news could be obtained from outside except through the friendly bantering of some of the soldiers and an occasional item through spies, and the requirements for a large paper were small. But even this demand eventually proved too great, and the common manilla or wrapping paper was utilized. This was soon all gone, and still, though the papers promised their readers that in a few days they would furnish them with a paper printed on clean white material, the siege was not raised; and then were issued what were termed the "illustrated papers." The wall-paper establishments were drawn upon, and the sales of wall-paper were never so large nor at such good prices as then. The last issues were printed on the plain side, and were given to imaginary war news, while the other remained to illustrate, in a highly interesting manner, the march of the armies. After the surrender, which occurred on the 4th of July, 1863, several copies of the *Daily Citizen* were found which had been printed on that morning, a few of which are still preserved, and are very interesting relics.

T. J. LAW, proprietor and publisher of the *Pick and Gad*, Shullsburg, Wisconsin, gave us a pleasant call. The peculiar name of Bro. Law's paper is significant of the occupation of the people of that part of the state, which is a mining region.

THE *Press and Type*, published by Wanner, Webber & Co., and heretofore issued quarterly as a specimen sheet, has been changed to a monthly, greatly enlarged and improved in appearance.

HOW MODEST ARE PRINTERS!

WE were led to make the above exclamation by visits to our late State Fair and our International Exposition. While almost every branch of industry was well represented at one or the other of these shows, our own was scarcely noticeable, except by its absence. And yet, while there were no displays of printing machines or devices worth speaking of, the products of the press, from the small, unpretending dodger to the elegant and elaborate illuminations, were to be seen everywhere, the handbills covering counters and walls to a perceptible depth, and the beautiful cards being gathered up in large quantities, especially by the children, to be preserved as reference or mementoes and specimens of the printer's skill.

THE NEED OF AN APPRENTICESHIP SYSTEM.

BY A. C. CAMERON.

II.

IN our last we somewhat briefly referred to a few of the more prominent obstacles which stand in the way of the adoption of an efficient apprenticeship system. In the following article we shall aim to show some of the advantages which would accrue from its operation, and the most feasible means to secure them:

In indenturing a boy to a trade, although the consent of the father or guardian is essential to its validity, the apprentice's tastes, aspirations and desires should be consulted. This is all-important, though the discerning parent, who has the welfare of his offspring at heart, will not fail to avail himself of the opportunities presented for noting the latent talent or characteristics which have from time to time developed themselves, as furnishing a pointer for a *special vocation*. Nay, it is positively criminal to force a child to adopt a trade for which he has neither qualification nor desire. Where this essential precaution is neglected, one of two results is almost sure to follow: the so-called apprentice will either grow up an aimless, listless dolt, or take the first opportunity to escape from his irksome task. But consult his wishes as the party most deeply interested; stimulate his ambition by encouragement and kindness, and the result will prove the wisdom of such action. His resources become developed; his pride in his calling is daily increased; his sense of responsibility keeps pace with his training, and when his tutelage is ended, we find him the methodical, intelligent, wide-awake, qualified mechanic, an honor to his craft and a credit to his country.

A forcible reason for the adoption of an apprenticeship system, and one which appeals to our national pride, is the unquestioned fact that *America is destined to become the workshop of the world*—in this connection certainly a justifiable expression. Its resources are commensurate with its vast extent, and in their variety embrace all that is required for the sustenance, comfort and enjoyment of the human race. Year by year the fast diminishing and less accessible resources of our present rivals but add to the cost of production, and with unerring finger point to the comparatively near future when entire exhaustion will compel dependence on other sources of supply. On the contrary, our coal crops out of the earth's surface, and our

deposits of iron skirt the mountain's side, while our supply of copper, lead and other minerals is only equaled by the extent of our forests and unquarried strata of marble and stone. Is it not eminently proper, then—ay, imperative—that when nature has been so lavish in its bounties, and with such an unfolding future, that man himself should play well his part in developing them?

Again, the operation of an efficient apprenticeship law would prove mutually beneficial to employer and employé. To the former it would guarantee a higher order of workmanship, to the latter the destruction of dishonorable competition. Under such a system a membership in our trade unions would be an evidence of competency; and, even in the absence of *positive law*, they now demand that an applicant for admission shall have worked at the business *under instructions* for a stated number of years, affording *prima facie* evidence of their desire to furnish a *quid pro quo*. Candor, however, compels the admission that this requirement is not invariably respected, partly on account of the difficulty of verification in applicants from country towns, but chiefly because employers, whenever a dispute occurs, make use of the incompetent and disreputable element to thwart the claims of their employés. Now, self-preservation is nature's first law, and when this policy is pursued, the aggrieved workmen virtually say: "If these are your tactics,—if you, who are incessantly advocating a higher standard of workmanship, continue to employ these botches for the purpose of defeating our just demands,—*we will fight the devil with fire*—hoist you with your own petard, and on your own heads rest the responsibility. In our normal condition, many of these men would remain outside the pale of our organization, but your action leaves us no alternative but to admit them to membership. If they are good enough workmen for *you* to employ to gain your ends, *at our expense*, what is sauce for the goose is sauce for the gander, and it's a poor rule that won't work both ways."

To verify our position, two examples will suffice, the truth of the first of which we can vouch for, the second is as well known to your readers as ourselves: Some years ago the newly appointed president of a railroad centering in Chicago, without warning or consultation, issued an edict adding forty miles to the run of the engineers, and also requiring them to become their own wipers. In vain the men—among the most reliable and intelligent of their class in the country—protested against the outrage as an overtax alike on their mental and physical systems, but were curtly informed that the fiat had gone forth, and no change would be made in the company's ultimatum. After exhausting all honorable means, and presenting their grievances to the public, they left in a body. To meet the dilemma, the country was ransacked and the most tempting inducements were held out, and among others, a notorious, drunken incompetent, *who had been previously discharged for general worthlessness*, was cajoled into service. As might have been expected, accident followed accident, engine after engine was burnt out, and the force of workmen at the shops was employed day and night upon the wrecks brought in for repairs. But the cry was "anything to beat the men," and so the work of destruc-

tion went bravely on. To cap the climax, a gold watch and chain was purchased by the company's money and presented by the passenger agents of this city to the incompetent, worthless scamp as a public testimonial to his sterling worth as a man, and his devotion to the company's interests. No doubt, when the farce was ended, they had a good laugh or drunk, or both, at the president's expense, and placed a true value on the *souvenir* (?) and the specimen of manhood (!) they had complimented. His triumph, however, was short-lived. On the next trip a collision—the result of criminal carelessness—occurred, and a number of the passengers were injured. A few days after, a gentleman calling on us said: "I have come to corroborate the charge I understand you have made, that the engineer of the—express was intoxicated at the time the accident occurred. There is my card; call on me for a witness, for *I was one of the party who helped to pull the worthless sot from the débris*. Hanging is too good for the official who allowed a man in such a condition to go out in charge of an engine." Now, here were men who had grown gray in the service of the company; who had proved true to its interests at all times and under all circumstances; men of whom heroes are made; who are ready to sacrifice their lives, if need be, in the discharge of their duties, and who, when the crash came, were found at their posts, with their hands on the throttle; but their qualifications—competency, sobriety, bravery, vigilance and experience—the result of years of careful training, pass for naught; insult and injury are their only reward, while the drunken, discharged incompetent is held up as a model and publicly commended. Oh shame, where is thy blush?

The so-called strike of the telegraphers furnishes the other example. In respectful language their grievances were formulated, presented, and redress petitioned, affording ample time for a reply, attended with a disclaimer of any intention to injure the company's interests. And although public sentiment was overwhelmingly in their favor, and the justice of their demands conceded, the arrogant atoms of humanity to whom they appealed, and who had enriched themselves by a system of robbery in comparison to which the highwayman's profession is honorable, turned a deaf ear to their request and informed them that the company failed to recognize their right to dictate either the number of hours they should work or the remuneration they should receive. And when further concessions meant abject cowardice, and longer continuance at their posts changed magnanimity to pusillanimity, who did the company employ to fill the vacated positions? Nondescripts, *the veriest botches in the country*, without training or experience, whose dispatches required a special force to decipher. No matter to what loss or inconvenience the business interests of the country were subjected, mercantile transactions in which hundreds of thousands of dollars were involved, or a summons to a death-bed, were alike a matter of indifference. All inquiries were referred to the "Subject to Delay" notice, which, literally translated, meant "Subject to the inability to handle by the botches we have employed in place of qualified operators, to whom we have refused, and still refuse, to pay adequate com-

ensation." Yet in spite of the action of the two corporations referred to, one jeopardizing life, the other property, by the employment of incompetent workmen, and whose actions are the rule and not the exception, the question continues to be asked, why don't *Trades Unions* insist on a higher order of workmanship? There are none so blind as those who won't see, and the answer is neither far to seek nor ill to find.

The establishment of schools of technique will also be found a valuable auxiliary. It is certainly not too much that what they *have accomplished* for the European they *can accomplish* for the American mechanic. Their primary object—to give the apprentice a sound, practical and scientific knowledge of the general principles of his craft, and train him in habits of correct observation—is in fact the great demand of the hour. If established in connection with a compulsory apprenticeship system which would devote so many hours to manual labor in the workshop and the remainder to study in the technical school, there is no reason, with the superior personal qualities and inventive genius of the American artisan, why he should not become the model workman of the world. In 1851, when the first "World's Exhibition" was held in London—from which all others since held have been copied—the fact was developed that the British workman was inferior to his continental competitors, especially in design and delicacy of finish. The establishment of the Kensington School of Design, the result of such development, and the pioneer of similar institutions throughout Great Britain, has effected a marvelous revolution in this respect; and its graduates, both male and female, are now regarded as equal, if not superior, in every essential qualification, to the best European artists. According to the report of the technological examinations of 1883, in connection with the city and guilds of London Institute, there were throughout Great Britain and Ireland 2,397 candidates who presented themselves last year for examination in thirty-seven different subjects, of which 1,498 obtained certificates of proficiency. As these examinations were only instituted in 1879, in which year there were only 202 candidates in seven subjects, the increase is certainly encouraging. The exhaustive scheme of the institute includes two kinds of examination—one called the ordinary, or "pass," for apprentices and journeymen; the other called the "honors" examination, for foremen and teachers of technology. In an address delivered on the 28th of September last, at the opening of the Manchester Technical School, by Mr. Samuelson, chairman of the Technical Education Commission, that gentleman declared that the "English workman has at this moment as good a chance of getting a sound technical education as any workman in the world," an opinion certainly entitled to respect, coming from such a source. In 1869 we had the honor, in company with the Minister of Education of the Swiss Republic, of visiting the Cantonal, Federal and Polytechnic Schools of Zurich, and from him learned the details of a system which provides for the compulsory education of every child within its limits. If the father, through poverty, is unable to pay for the education of his offspring, or if the child be a friendless orphan, the state provides for his instruction, pre-

ferring under all circumstances an educated to an ignorant citizen, and even in the cantonal schools the foundation of a technical education is laid.

In the United States, Cooper Institute—the only training school of the kind in the country—has done more for the advancement of art and science among the poorer and middle classes than all the wealth of our millionaires combined; and the name of Peter Cooper, the philanthropist, will be venerated by generations yet unborn, while those who have amassed fortunes only to expend them in the erection of marble palaces, self-indulgence or ostentatious show, will be remembered with scorn and contempt. God speed the day when our merchant princes and men of wealth will take a broader, more catholic and comprehensive view of their duties to society, and realize that he who leaves the noblest, most enduring monument is he who uses his means for the welfare and advancement of his fellow-man.

In a future article we shall refer more at length to the question of detail, embracing some of the provisions an apprenticeship law should contain, and the most practical means to secure uniformity in the several states.

JOB COMPOSITORS.

BY ALFRED PYE.

THE observant printer cannot but notice that the average "job" compositor of the present day is away below the standard to which he should attain, and it may not be out of place to devote a little time to a consideration of the fact, and to endeavor to show what a job printer should really be. It is not an unusual thing for a man to apply for a stand in the job department of a printing-office when he knows very little about general jobwork, having, perhaps, put in his time on three or four different kinds of composition outside of book or newspaper work, and feeling thereby qualified to class himself as a "job" printer. There are many foremen who can tell what trouble they have had, and how very difficult it is to get a competent workman upon whom they could rely to do any and every kind of work that is executed in the jobroom. Many compositors are first-class workmen on tables or catalogues who would hardly know how to begin on a fancy circular or business card, or even on a well displayed advertisement. They do not possess the skill and ability necessary to plan and execute the artistic style of printing that is being called for more and more every day. These remarks not only apply to the old school of printers, who were trained up to and have worked the best part of their time on the plain, bold style of printing which was thought good enough a few years ago, but also to the rising generation, who cannot help noticing the great progress that is being made in the art of typography.

A job compositor ought to possess a knowledge of every branch of typography, and should be able to set an elaborate piece of rule-and-border work as easily as he could a plain personal card, or make up a work into pages and lock it up for press as well as set the matter therefor, or set a large poster with as much ease as a dodger—in fact, nothing should come amiss to him, whether large or small, simple or intricate. But how many are there who

could do so? It would hardly be expected that every job comp. in an office could do all these things, but the proportion of capables to incapables should be greater than it is.

There are many reasons why this is thus. No doubt the need of an apprenticeship system has something to do with it, but a great deal depends upon individual exertion. A man who wishes to be a good printer, and makes up his mind to be one, will be a good printer in spite of all obstacles. He will watch other good workmen and note the manner in which they do their work, and ask questions as to the why and wherefore of this and that, and try to imitate or excel in his own work that which he sees to be good in the labor of others. The want of ambition is one cause why we have so many indifferent workmen in our profession. If every young man who set out to learn printing aimed at being the *best* printer of his time, and strove to make himself so, the skillful workman would not be such a rarity as he is now. Not only should he try to be the best in producing a good effect in the proof, but also in the equally important matter of execution. All his work should be carefully justified and solidly set. Some printers have capital ideas of display, and their work looks excellent on paper, but so carelessly is it put together that it causes endless annoyance and vexation to those who have the manipulation of it after it has left their hands. Much valuable time is lost in getting such work to lift when it is locked up, and often it will rise or draw out on the press, and sometimes prevent the pressman making as good a job as he otherwise would. Work of this character will soon destroy whatever reputation a man may have obtained; therefore, great attention should be paid to this matter. A little extra time spent in adjusting the type is never lost, and greatly helps to place a workman in the foremost rank of his profession.

Another reason for the scarcity of good workmen is that very few look upon printing as an *art*, which it undoubtedly is, but consider it merely mechanical labor, of which a certain quantity has to be performed for a certain amount of remuneration. We should not have a very high opinion of the work of an artist who painted pictures for so much per foot, without a thought of the fame which his work should bring to him. There is no doubt that much of the printing of the present day will be preserved for many years—perhaps centuries—and it should be the desire of printers to convey to future generations the idea that they were artists, not mechanics. All work should be studied and a plan decided upon, and the whole work should be perfectly clear to the mind's eye before a line of type is set, just in the same way as an artist sees his picture before him when as yet he has not a stroke of color upon his canvas. Young printers especially should cultivate an artistic taste, as they will find it of great service to them in their work.

Yet another reason for a lack of good job printers is the desire of our young men to earn large wages without giving sufficient time to make themselves proficient in their work. Just as soon as they can set type swiftly and tolerably clean a desire to quit their training-school and work for so much per thousand ems in some book or news-

paper office takes possession of them, and so they become mere type-setting machines, and spend their lives without giving a thought to the higher and wider sphere in which the job printer lives and moves and has his being. There are some who, try as they will, can never be good job printers, but they are few and far between, and the writer maintains that if a desire to excel in their work could be implanted in beginners we should have a far better class of workmen than at present exists.

Then the system of exclusiveness practiced in many offices has a great deal to do with the evil of which we are now complaining. When it is discovered that a young man has an aptitude for a particular class of work, he is kept working right along at it, greatly to his own detriment and also to his employer's, who might on occasion more profitably employ him on work of a different character. And so, on account of this system, we have printers who are first-class workmen in some branches, but whose ideas of other branches of the profession are very limited indeed. To remedy this, a plan might be adopted whereby a learner should be placed under the instruction of a capable man, who not only knows how to do things himself, but has the faculty of imparting his knowledge to others. If employers were to give a little more attention to this matter than they usually do, they would reap the fruits of their labor in the certainty of their younger employes being able to perform more remunerative work than could be expected under the present plan, while at the same time preparing fresh material to supply the place of those good workmen who from death or removal or other causes drop out of the ranks of the profession, and whose places they now find it so difficult to fill.

A great deal more might be written upon this subject, but probably sufficient has been said to awaken an interest on the part of all concerned which shall have the effect of awakening a determination to improve the character and ability of job printers, and help to lessen the almost general complaint that it is hard to find a really good job printer when he is needed.

BUSINESS FAILURES.

THE firm of Culver, Page, Hoyne & Co. was one whose extensive business relations placed them in the foremost rank of printers. The surprise and regret were great when on Monday morning, October 29, a placard affixed to the door announced that the interests in the concern had been transferred to John Morris. Of course it was at once concluded that the firm must have been greatly embarrassed to make such a sudden and sweeping transfer, and subsequent events indicate that the failure is certainly a bad one.

Another failure is that of Franz Gindele, a well known German and English printer, at 144 Monroe street, Chicago.

The Rock River Paper Co. have suspended, and a receiver been appointed.

It is hoped and believed that all the above will be enabled in a short time to make satisfactory arrangements to resume business.

It will be a gratification to the craft to learn that the end of the New York strike is approaching,—in fact it is now virtually ended, and once more demonstrates the effectual benefits of union. About twenty-five or thirty offices have advised the Union that they accepted the scale, and the men were consequently ordered back to work at those offices. George Munro, however, refuses to give in; but the officers of the Union feel pretty sure that George will weaken when he realizes the complete success of the strike. Many of the small fry have acceded to the scale, but with bad grace, and refuse to re-employ the men who went out on strike. The Union has recruited its forces by upwards of 300 men since the commencement of the strike. The rodents evidently begin to see on which side their bread is buttered. Let the good work go on. It is only by Union that labor can ever hope to obtain and keep its just dues.

PECULIARITIES OF EARLY BOOKS.

A modern book is made up of a certain number of sheets of paper, each of which is folded to form leaves. There may, for instance, be eight pages of matter printed on one side of the sheet, and eight pages printed on the other side. This sheet will be folded so as to form eight leaves, and it is hence called a sheet of octavo. It contains, of course, sixteen pages. So, a sheet of duodecimo, or twelvemo, forms twelve leaves, or twenty-four pages.

The ancient printers, or at least those of the fifteenth century, had only very small presses, and two folio pages, little larger than two pages of foolscap, was the largest surface they could print. It is probable, also, that the system of laying down pages, or "imposing" them, that we now have, was not then known. Their mode of procedure was as follows: They took a certain number of sheets of paper, three, four, five or more, and folded them in the middle, the quantity forming a section. Three sheets thus folded or "quired" are called a ternion; four sheets a quaternion, and so on. Hence the first sheet would contain the first two pages of the ternion and the last two pages—that is, pages 1 and 2 and 11 and 12. The second sheet, lying inside the first, would contain pages 3 and 4 and 9 and 10; the third sheet having pages 5 and 6 and 7 and 8. If the reader will take three slips of paper and fold them in the same manner, marking the numbers of the pages, the process will be easily understood.

It is obvious that when a system of this kind was adopted, there was danger lest the loose sheets should become disarranged, and not follow in their proper order. To obviate such an accident, there was written at the bottom of the first page of each leaf a roman numeral, as j, ij, iij (1, 2, 3), and so on. This plan was originally adopted by the scribes, and the printers merely imitated it.

But the book being made up of a number of quires, there was a danger lest the quires themselves should become disarranged. To prevent this there was written at the foot of each page a letter of the alphabet. The first sheet would bear the letter a, the second b, and so on. When these two indications were present, the binder could never be in doubt as to the order of the different sheets. The first page of the book was marked a j, the third page a ij, the fifth page a iij, and so forth. The next quire presented the letters b j, b ij, b iij, and so on.

These indications at the feet of the pages are known as signatures. When a page bears one of them it is said to be "signed," and where there is no mark of the kind it is said to be "unsigned." In the earliest books the signatures were written with a pen, and the fact that many copies that have been preserved do not now bear signatures is owing to the fact that they were written so close to the margin that they have since been cut off, while the book was being rebound. It was many years after the invention of typography that signatures were printed along with the matter of the pages. The earliest instance we have of the use of printed signatures is in the *Præceptorium Divinae Legis* of Johannes Nider, printed at Cologne, by Johann Koelhof, in 1472.—*Printers' Circular*.

CORRESPONDENCE.

(While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed, therefore our correspondents will please give names, not for publication, if they desire to remain incog., but as a guarantee of good faith.)

GOOD WORDS.

To the Editor: NEW HAVEN, Conn., October 16, 1883.

The first number of THE INLAND PRINTER is received, and it is the handsomest "first number" it has been my good fortune to see in a long time. Wishing you success in your new enterprise, I am,

Fraternally yours,
A. L. BARNES.

ANOTHER GOOD JUDGE.

To the Editor: EUREKA, Kan., October 16, 1883.

Each number of THE INLAND PRINTER is worth to a practical printer as much as the annual subscription, judging from the first number.

Fraternally yours,
J. H. AYERS.

ENCOURAGING.

PHILADELPHIA, Pa., October 15, 1883.

Publishers of THE INLAND PRINTER:

Your beautifully printed and ably edited journal is just received, and for same I return thanks. I have shown the copy I received to numerous printers, and it elicited nothing but commendation. I predict for your paper a large circulation. You will hear from us again.

Very truly yours,
C. W. MILLER,
REC. SEC. PRESSMEN'S UNION.

THANK YOU! THANK YOU!

To the Editor: LAFAYETTE, Ind.

I have just received and read most of the first number of THE INLAND PRINTER, and to say I am pleased with it does not fully express my idea; I am delighted. The matter furnished us is of quite a practical nature, and some of the articles are very appropriate indeed. But when it comes to the general appearance of the paper, it tells the practical printer a better story than could be given in words—it is a model. The man who did that presswork must be an artist in his line. I am not saying this simply to please you, but to let you know that your efforts to give us a good paper are appreciated. The report of the arbitration committee, which you give in full, is worth more than the price of the copy, as it gives us information concerning the trade which very few printers, myself among them, fully understood.

FRANKLIN.

THE REPORT OF THE ARBITRATION COMMITTEE.

To the Editor: CHICAGO, October 12, 1883.

The statement submitted by the arbitration committee of the Chicago Typographical Union to the board of arbitrators with reference to an increase in the scale for piecework, is an exceedingly labored, long-winded document, well calculated to bring about an adverse decision from a board composed of non-practical men. It is remarkable only for the omission of the strongest point which should have been stated clearly and concisely. The statement says: "In presenting the claim for an advance, the committee representing the Typographical Union find themselves hampered by the fact that *there is no standard by which to measure either the value of the services rendered or the just compensation therefor.*" Here is an admission to start with. This is as much as to say, "Well, we are asking for an advance, but we don't exactly know what reasons to give for it." In the paragraphs following some general reasons are given for asking an advance, and reciting the various changes in the scale during the last few years. I think it was a great omission not to base the claim on behalf of the morning news hands upon the weekly wage and scale of remuneration for nightwork to the job compositor. His rate of wage is \$18 per week, fifty cents per hour from 6 to 12 P.M., and sixty cents per hour thereafter. Should a job compositor be required to work the same hours as morning news hands, viz: from 1.30 P.M. to 4.30 P.M., and from 7.30 P.M. to 3 A.M.,

his compensation would amount to \$29.70 per week, or about \$5 per day. In contrast, the morning news hand can only earn about \$3.50, and his earnings often fall below \$18 per week, as it is physically impossible for him to work night after night and retain his health. It will thus be seen that the remuneration received by morning news hands compares unfavorably with that paid to the weekly wage workers, and it certainly seems most unfair that such should be, and continue to be, the fact.

H.

IT SUITS US.

To the Editor: ST. LOUIS, October 21, 1883.

In the October number of your journal you speak of the shoemaker not providing for the welfare of his children's "soles." While a curious fact, it is not surprising when we consider the inconsistency of some members of our own craft. I know of a paper, to advertise which I would call a felony—call it the "Evening Stick-fast"—which has never lost an opportunity to decry the worker of every class; unscrupulous and a bitter enemy to everything but its own interest. Its large circulation is mainly among the working classes, and, to their shame be it spoken, many of the members of both unions are regular subscribers. Can it be that there is some "shoemaker" in these men? They are making a great mistake, perhaps unreflectingly, but none the less dangerous on that account. This thing should not be; let us reason with these men wherever we find them; let them redeem themselves by severing such an unholy connection, subscribe to THE INLAND PRINTER or some good paper, so that their eyes may be opened, and when the next issue of your paper reaches us, we can joyfully say that the "Evening Stick-fast" enters not the home of any

ST. LOUIS UNION MAN.

AN EMPLOYER'S OPINION.

To the Editor: CHICAGO, October 15, 1883.

With pride and pleasure I read the initial number of THE INLAND PRINTER. As an old veteran in the "biz," I am proud to know that our trade enrolls among its ranks of workmen, men who possess a good share of fundamental sound sense and have the fearlessness and ability to logically express it, as evidenced by the articles in your issue, particularly "Era of Botches" and "The Need of an Apprenticeship System," the facts cited in which are incontrovertible, its logic perfect, and argument in accord with every mind that has thought the matter out, divested of sentimental or political bias. With the writers themselves I am personally unacquainted, but by inquiry I learn they are workers in the industrial hive, and of that class of worth and intelligence that ennobles toil, and of which doubtless we number many, whom I hope your journal will be the means of bringing to the fore. At this epoch of the industrial world's history, when the satisfactory adjustment of the knotty problem of capital and labor remains as far as ever from solution, we need (I speak from the workman's standpoint) brains and unity to successfully wrest from King Capital and his minion monopolies the tyranny which they have hitherto wielded. Pardon me, I had intended this communication simply as a congratulation on your first-born, not as a disquisition on that complex question that has puzzled alike the statesman, the philanthropist and the political economist.

With regard to Mr. Crawford's charge of want of cooperation of employers, *in re* the apprenticeship question, he supports his accusation thus: employers, as a rule, pay no attention to whether or not a boy has sufficient education to enable him to master his trade, neither do they put him through a thorough course," etc. The cause of this is obviously the lack of legislation which shall secure to the employer *quid pro quo* for the expense and trouble the technical education of the boy has cost him, by securing to him at an equitable wage the services of that mature knowledge he has imparted to the boy. This, I think, relieves the employer from the burden of blame, which, to my mind, clearly attaches to the legislature, and to it alone. In the main, we all agree that the "Need of an Apprenticeship System" is an urgent one. It interests other branches of industry equally with ours, and I maintain it is the duty of the various trades unions to agitate the question, the trades organs to mould and influence public opinion, and of every worker to support with vim every and any legitimate means to attain an

end so eminently desirable. The wage workers and their multifarious sympathizers carry a large vote to the polls, why not make this grievous want a plank in their platform? The lever is in their hands, and you, sir, might profitably teach them how to use it with effect. Down the whisky rings, say I, and fill the legislative halls with our Crawfords and our Camerons, and so let honest labor have a moiety of representation in framing the laws which govern and regulate our existence.

In conclusion, permit me to say that the appearance of your journal is a highly creditable specimen of typo's art, and most certainly should receive the support of every working printer. I enclose one dollar for a year's subscription as a mark of my appreciation of your efforts, and am, sir, Fraternaly,

AN EMPLOYER FROM THE RANKS.

ON COLOR WORK.

To the Editor:

In submitting the following on color and presswork and the necessity of encouraging taste, I have been actuated by a desire to see our craft in Chicago rival and, if possible, excel other large cities in the various branches of color printing. I venture to point out what appear to me to be misconceptions and errors into which we are likely to fall, and will endeavor to show to the best of my ability how important it is for us to appreciate and encourage good work, for it is a duty we owe to ourselves and the profession. If we consider the number of inferior workmen that flood our large cities, which may truthfully be termed botches, we will then realize the necessity of an awakening in our craft. It is too often the case that we find in the rank and file of our trade a great deficiency in taste, a lack of confidence and poor judgment. If I appear to censure, it is only that errors should not be repeated, and not with a view to find fault, but to show why we have sometimes failed to produce work that deserves praise by those who now condemn us for deficiency in taste.

Let us not lose our subject, but come back to the branch of the trade that demands ability, intellect, taste and careful study. We have entirely abandoned the old packing, the wet paper, and the old press for something harder, dryer and more perfect. Our capacities are no longer limited; we search for hard substances, such as stone, metals, wood, glass, etc., and manipulate them for the pressroom. Let us refer to the production of chromos, for no other work can compare with them for combination of color and grade of excellence. In the first place, the artist furnishes the subject to be engraved, usually in the shape of an oil painting, which is to be duplicated. This copy is either photographed or drawn on a highly polished metal plate. Skillful engravers must be employed in the process of engraving to produce creditable plates and perfect register. After spending months of constant labor (as each color has a separate engraved plate), and not infrequently at an enormous expense, it matters not how accurate, how perfect, how fine and sharp these plates may have been cut, regardless of the vast sums of money expended, they are worthless to the public and have no value in the eye of a critic, unless manipulated by a competent workman who has spent years in studying and at last in mastering his art, so as to perfect the painter's thought and produce the desired grades of color, that the brilliant shades may harmonize with the rich and expressive darker portions. It is then that the production becomes valuable. The writer possesses one that is valued at fifty dollars. It is here a workman gets full scope to exercise his creative faculties. It is necessary that he should have the right amount of color. The expression of a face lies entirely with him; a shade too dark or too much will alter the entire picture. He should commence on the ground color first, get it soft and delicate, then run his tints and gradually work them up till the chromo is complete. Always work the light colors first, unless your object is to dim the bright colors in places, which is sometimes necessary in order to soften the positive color, and produce the delicate velvety effect. I freely admit the credit due the engraver, as I have already called attention to his portion of the work of art; nevertheless I have seen some beautiful work produced on plain metal plates by the combining and blending of colors.

In reference to colors, we sometimes find that bright colors fail to please and are pronounced "gaudy," and neutral tints, or so-called

quiet colors, are pleasing. In reference to primaries, it is not necessary that they should be gaudy; it is when bright colors are combined without harmony that they appear thus. No wonder the effect would be disagreeable when worked in this manner, for it is the lack of skill in their combination and arrangement, and not the fault of the colors. It would be a difficult task to even mention the different colors that harmonize, or to give the numerous tints of which some writers say there are about thirty thousand, but it may be instructive to refer to a few of the principal ones. In reds, we have the prime colors, as carmine, lake, scarlet, crimson and vermilion. Purple can be made to shade either brownish-purple, violet-purple, bluish-purple or lake-purple, of which you can make apricot, lilac or mulberry. Maroon is composed of black and red, or black and purple, depending entirely on the shade. In blues, there are bronze-blue, ultramarine-blue and Prussian-blue. In yellows, may be mentioned chrome-yellow, canary-yellow and orange. In greens, we have an endless variety, emerald-green, verdigris-green, grass-green, pea-green, sap-green, parrot-green, sea-green, olive green, and others. Russett is a combination of purple and orange.

The foregoing list will suffice to show the names ordinarily applied to colors. To give a list of the many hues, tones and harmonies would far exceed the limits of an article like this, and on this account I confine myself to colors commonly required in pressrooms, that can be purchased of any ink manufacturer. To be a practical workman, or artist, as we may term him, one should be a thorough mechanic, understand all the details of his work and have a natural aptitude for combining and blending colors, for all know that many a fine job has been condemned and many an inferior one redeemed by good presswork.

Ours is not a trade to be learned in a week; it takes years of patience and perseverance, requires the greatest exactness, and can only be acquired by diligence, study and experience. Unlike the physician's errors, which are buried in the earth, and are soon forgotten, the mistakes of the printer loom up like an everlasting monument to his stupidity and inexperience. I should like to say more on this subject, but do not wish to intrude on the valuable space of the **PRINTER**. My desire in calling attention to these particular points is that they appear to me to be of the greatest importance; and as my object is to suggest what I believe to be of use, I hope the reader will pardon whenever I have expressed an opinion differing from his conclusions or the practice of others. We can all respect while we differ; and as my wish is to learn, I shall be happy if others will point out any erroneous judgment I may have formed on the subject. I therefore conclude with kind wishes.

RUDOLPH TIMROTH.

THE GOVERNMENT PRESSROOM.

To the Editor:

WASHINGTON, D.C., October, 1883.

Let us walk through the pressroom of the largest printing-office in the world, and the busiest appearing, as well as the noisiest of the whole establishment. The main building is 175 by 300 feet, and the pressroom, which is on the first floor, is 60 by 300. The great engine moves eighty-eight presses with a capacity to print about 1,000,000 impressions per day, eight hours constituting a day's work. The pressroom-floor has on its pay-rolls about 275 names, and it takes about \$600 per day for wages. All are employed by the hour except the foreman and his assistants, who receive salaries. Tardiness is not tolerated, and if an employé comes five minutes late, he or she has to lose an hour's time.

All classes of work are done here, from the great blanket sheet of 32 quarto pages to the smallest-sized card. Nothing is impossible either in quantity or quality in this pressroom. We have just finished a book, "List of Pensioners," 5 vols. 8vo, each volume containing 800 pp., and the edition was 3,175 copies, and all the presswork was done in four days, twelve presses being used during that time for the whole edition. We are now having a job in hand ("Report of the Commissioner of Education") which will take about seventy tons of forty-eight-pound paper. Just take a pencil and figure out how many reams it will take to complete that book. The fact is that the paper-mills find it difficult to keep up the supply. When Congress is in session nothing is impossible as to the time in which work has to be done. A great deal of the work is confidential, and very rarely has the confidence been violated by any of the employés of the office.

Since the appointment of the present public printer many improvements have been made. New and improved machinery has been put in; the old and slow presses have been replaced by new and fast ones, and these changes have proved a great saving to the government. The buildings, which were formerly known as the most dingy and unhealthy of the government buildings, have been renovated; every few weeks the floors are scrubbed, new and improved water-closets have been built, and sickness among the employés has been reduced to a minimum. A healthy discipline is also enforced in this room. Sobriety, industry, neatness and cleanliness are demanded of all. If work is spoiled through carelessness it has to be paid for by the offender. Shirks cannot work here, no matter how great and mighty their influence. In fact, things are carried on upon strict business principles.

The Pressmen's Union is in a healthy condition, and only union men are employed in this pressroom. The wages of pressmen here do not average any higher than what is paid in private establishments, and perhaps not as high as in some of the large cities, if the increased cost of living is taken into consideration.

I sincerely hope for the success of your journal, and if any of your readers should happen this way, we shall be pleased to show them through this vast establishment.

Yours,
A. B. AUER,
Foreman Pressroom.

MY FIRST ATTEMPT AT PRINTING.

To "do my own printing," as the advertisements have it, was the height of my ambition. Accordingly, preparations were made, in the shape of numerous strong and urgent appeals to an uncle of mine, for the necessary appliances, which of course, in the first place, meant the "hard cash" to purchase the necessary wherewithal, which I had quite made up my mind was to be the basis of my "fortune." My aforesaid relation, no doubt perceiving in me the germ of future greatness, invested on my behalf the munificent sum of £5, which purchased a "complete printing-office!"

Now the world at large would have an idea who and what sort of an individual was existing. Could not my words and ideas be ventilated north and south, east and west, of the vast metropolis? The thought was inspiration enough. No sooner had the necessary equipments arrived, than the work of editorship commenced. The question, of course, arose as to what should be the first production. Should it be a poem? If so, we were certain the demand would exceed the supply. Visions of stereotyping and working all night, and in fact, the profits by the sale of this wonderful poem were in reality being spent in imagination in purchasing some more long primer. Alas! the poem never was written, much less printed.

The real query was, "what should we print?" An order for twelve mourning cards was generously given to us by way of a start. Of course we must keep a day book. How remarkably legibly that first order was entered, and although it was a *mourning* card and emblematic of decay, yet our morning of fame was just commencing, which we hoped would break forth in the full noontide of future prosperity.

Now for business. The composing stick was brought forward, carefully and critically examined, whether "true," the leads adjusted, the screw turned, and item No. 1 — the measure was made up. We walked up and down the back attic as though we were traversing the office of some London daily; and then, surveying our three cases, which held four or five fonts, began the mystery of composing. The card being duly "set," which occupied somewhat like three hours — of course we were learning — the printing operation commenced. Here, of course, were all our capabilities called into requisition. Our ink slab was a piece of slate not very clean, but that did not matter; it was found in the dustheap, and we had washed it, that made it clean enough — at least we thought so. Of course the ink required mixing, turps being freely and copiously used, until our slab resembled an inkwell, the difference being that our ink *was* a shade thicker than ordinary ink.

The roller in due course appeared on the scene, not so soft as we imagined a roller ought to be; for to hear it drop on the floor, which it did once or twice, you would have thought it was something harder than a printer's roller.

Then commenced the actual printing: when we did pull the proof — and I can assure you we did pull it — our first impression, on gazing at it, suggested the idea that we had unexpectedly produced a book for the blind, as the raised surface of the paper certainly strained itself far more than we ever intended it should. After hours of patient perseverance and toil, we were enabled to present to our worthy customer his mourning cards. The order was for one dozen, but of course we allowed for spoilage and gave him *two*, a specimen of which is before you —

IN MEMORY
OF
JOHN PICA,
HAGED TOO YERS.

The rules, of course, did not join so nicely as the above, and the printing was decidedly not so good, but at all events, *we did not charge him for the cards*, and the next time he saw us, he politely informed us that he intended having another dozen done, but he thought he would make one or two alterations. He promised to call and see us, but at present he has not fulfilled his word. We wonder why. — *British and Colonial Printer.*

ITEMS OF INTEREST.

THE Mexican government is encouraging the manufacture of paper and textile fabrics from cactus, and has recently granted important concessions to the individuals who propose engaging in the new industry.

JOHN PORTER, of the *Aledo Record*, at Aledo, Illinois, is one of the oldest printers in the Northwest. He learned his trade in Jefferson county, Ohio, beginning with the *Examiner*, at Richmond, in 1834. For almost half a century he has stood at the case, and for the last twenty years has been the editor of the *Record*.

CYRUS D. FLETCHER, foreman of the specification room of the Government Printing-office, died October 8, at Manitou, Colorado, of consumption. Mr. Fletcher had been in failing health for some time previous to his death, but did not relinquish his position until late in September, when he was reluctantly compelled to leave for the mountains. The change did not improve his condition, but hastened the end, and death came before his wife, who was in Washington, could reach him. The service loses a faithful and skilled employé through his demise. Mr. Fletcher was editor of the Centralia (Ill.) *Sentinel* before he entered upon his duties at Washington.

FINE or artistic printing has recognized characteristics. The type selected should be appropriate to the subject set forth. Ornamental letters are out of place on business cards, where legibility is the first consideration, quite as much as the absence of all ornament is a fault in decorative printing. The paper should be suitable likewise. To use an expensive bond paper for a handbill is as senseless as to use a flimsy letter paper for a check-book. The impressions should be clear and well defined always; in any kind of printing it is short-sighted economy to use a poor quality of ink. Above all, the type should be arranged invariably so that the black and white spaces of the page, as a whole, shall be relative parts of a general design. — *Art Age.*

It is interesting to note, whenever an opportunity arises, how remarkable must have been the preservative skill of the old binders in making their book covers. The early bindings were most costly. In the British Museum and other great collections are to be seen covers in gold or silver, or carved wood, with bosses of precious stones, or of the metal itself wrought into special ornament on velvet or leather. But of bindings that were to be used and handled daily, the earliest fine specimens, which even now cannot be outdone, date from the first half of the sixteenth century. Many of the bindings of Jean Grollier are still extant, and fetch very high prices when they come into the market; they are remarkable in another way than their beauty, in showing the large and liberal spirit of a man, for they are inscribed, "Of the books of Jean Grollier and his friends." His notion of a book was that it

should be used, and indeed if books are to be valued men must be trusted with them and allowed access even to those which are the most precious.—*British and Colonial Printer.*

THE various paper companies in Holyoke pay these taxes, the rate this year being \$14.40 on \$1,000: Albion Paper Company, \$3,002; Crocker Manufacturing Company, \$886; Dickinson & Clark, \$536; Hampden Glazed Paper and Card Company, \$288; Nonotuck Paper Company, \$2,076; Parsons Paper Company, \$6,170; Syms & Dudley Paper Company, \$2,284; Valley Paper Company, \$2,606; Whiting Paper Company, \$6,769; Winona Paper Company, \$1,961; Beebe & Holbrook, \$1,255; Franklin Paper Company, \$892; Holyoke Envelope Company, \$461; Massasoit Paper Company, \$1,532; Riverside Paper Company, \$1,844; Union Paper Company, \$1,732; Wauregan Paper Company, \$1,674; Whitmore Manufacturing Company, \$230; Worthington Paper Company, \$239; Chemical Paper Company, \$2,644; George R. Dickinson Paper Company, \$2,203; Excelsior Paper Company, \$696; Holyoke Paper Company, \$3,635; Newton Paper Company, \$843; Holyoke Glazed Paper Company, \$1,573; D. H. & J. C. Newton, \$1,337. Total, \$47,652.—*Ex.*

FUNNYGRAPHIC.

"WILL there be war?" asks a timid editor. The chances are that if he refuses to give his wife the price of a new fall bonnet, war is inevitable.—*Norristown Herald.*

THE difference between a bakery and a printing-office lies in the fact that in the former the pie is formed, while in the latter occasionally the form is pied.—*Somerville Journal.*

A NEW MEXICO editor speaks of being followed by a long centipede and a jojolate. The jojolate probably wanted something about his family left out of the paper.—*Chicago News.*

THE editor who kicked a poet downstairs apologized to a friend who had come in to steal exchanges by saying that he couldn't help it; he had a sole for poetry.—*Burlington Free Press.*

"I GUESS my son will develop into a first-class reporter," remarked a man to the editor of the paper on which the youth had been serving a month on probation,—"immense brain that boy's got, large head—large head!" "Yes, yes," said the editor, who was cognizant of the young man's drinking propensities; "large head, always swelled!"—*Carl Pretzel's Weekly.*

WHERE THE EDITOR SITS.

Does the editor sit
In his sanctum grim?
Not much, my son,
Not any for him.
'Mid sylvan groves
And pastures green,
Where hills rise up
The vistas 'tween,
The editor sits
Aneath the skies;
Doth fish and wish
Death unto flies.
Tomorrow his paper
Will swarm with—fish stories.
—*Merchant-Traveler.*

WHIMSICAL NOTICES.

A thread-spinner, having received a scratch upon his nose, made use of one of the spool-labels in lieu of sticking-plaster, which made the startling announcement, "Warranted three hundred yards." Even this whimsical notice was exceeded in singularity by one over the door of a Swedish inn, which thus tantalized the traveler: "You will find excellent bread, meat and wine within, provided you bring them yourself." Those who write public notices should be careful lest they perpetrate such "bulls" as the following, mentioned in *Chambers's Journal*:

The following perspicuous notice to engine-drivers was exhibited at a railway station:

"Hereafter, when trains moving in an opposite direction are approaching each other on separate lines, conductors and engineers

will be required to bring their trains to a dead halt before the point of meeting, and be very careful not to proceed till each train has passed the other."

Equally lucid was the placard announcing a pleasure-trip to Warkworth one day during the summer of 1881, in which was the following passage, which implies that the crew adopted the light and airy costume of our primitive ancestors:

"The *Gleaner* is one of the finest and fastest boats on the Tyne; her accommodation is in every respect good and comfortable, her crew skillful, steady, and obliging, *being newly painted and decorated* for pleasure-trips."

A few days previous to the beginning of a session this brief notice was affixed to the notice-board at the entrance of one of the classrooms of Edinburgh University:

"Professor — will meet his classes on the 4th inst."

On the opening day a student erased the letter *c* of the word "classes."

A group of youths remained in the vicinity of the entrance to observe how the Professor would receive the intimation which now set forth that he would "meet his lasses on the 4th inst."

As the Professor approached, he observed the change that had been made, and quietly taking out his pencil, made some further modification and passed on, a quiet smile overspreading his features. The notice now finally stood:

"Professor — will meet his asses on the 4th inst."

THE INLAND PRINTER.

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One dollar per annum in advance; for six months, Fifty Cents; single copies, Ten Cents.

THE INLAND PRINTER will be issued promptly on the first of each month. Subscriptions, payable in advance, may be sent to the Secretary by postoffice order or in currency at our risk.

THE INLAND PRINTER will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in the printing profession, and printers throughout the West will confer a great favor on the Editor of this Journal by sending him news pertaining to the craft in their section of the country, particularly individual theories and experiences of practical value.

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1/8 page, per insertion.....	\$10 00	1/2 page, per insertion.....	\$25 00
1/4 " " " " " " " " " " " "	15 00	3/4 " " " " " " " " " " " "	40 00

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One inch, per insertion.....	\$4 00	1/4 page, per insertion.....	\$12 00
1-16 page, per insertion.....	6 00	1/2 " " " " " " " " " " " "	20 00
1/8 " " " " " " " " " " " "	8 00	3/4 " " " " " " " " " " " "	35 00

Local Reading Notices.....20 cents per line, nonpareil.
Discount on contracts for three months and upward.

The following gentlemen have authority to receive and receipt for subscriptions to THE INLAND PRINTER:

PHILADELPHIA: C. W. Miller, Rec.-Sec. Pressmen's Union.
WASHINGTON, D. C.: Henry Evans, Pressroom Government Printing Office.
ST. LOUIS, MO.: W. H. Bowman, 2807 Madison street.
CHICAGO: Edward Langston, with J. M. W. Jones Printing Co.

Applications for agencies will be received from responsible working printers in every town and city in the United States and Canadas.

Fifty cents will pay for an advertisement of three lines in this Department. Each additional line ten cents. Twelve words make a line. No manufacturer's or dealer's advertisement will be admitted here, this being intended for the accommodation of our subscribers.

FOR SALE—A quantity of second-hand body and job type, in good condition. Address SECRETARY INLAND PRINTER.

FOR SALE—A first-class job printing-office (small) in the city of Chicago, well equipped, cheap for cash. Address L. SCHAUPPNER & CO., 196 Clark street.

WANTED—I will exchange a second-hand Gordon press for a cutter of good make. VINCENT, care of INLAND PRINTER.

WANTED—An experienced pressman, to take charge of a news and job pressroom in an Iowa town of 15,000 inhabitants. Pressroom contains one 2-revolution Cottrell, one super-royal Potter and two platen presses, and an engine and boiler, which pressman will look after. Hours of work: 1.30 to 5.30 A.M. on paper; 1 to 6 P.M. on job work. Sufficient help given. State experience and wages desired. Address SMITH, care INLAND PRINTER CO.

FOR SALE.

\$3,000 A YEAR.

A Weekly Republican Newspaper, established nearly 30 years, in a thrifty county seat in Northern Illinois, making a profit of \$3,000 annually, is offered for sale on account of ill-health of owner. Address "A," care THE INLAND PRINTER.

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Highest prices paid for Printers' Cuttings.
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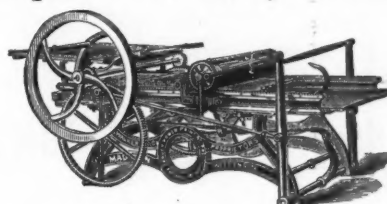
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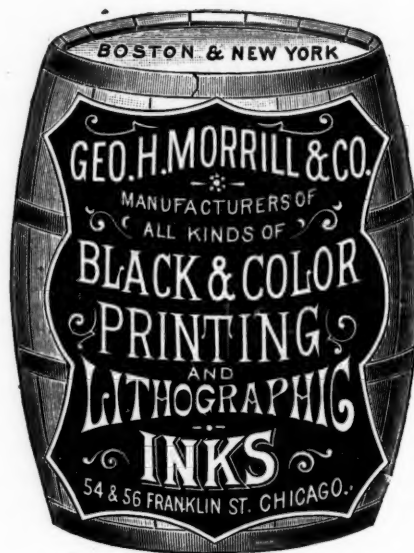
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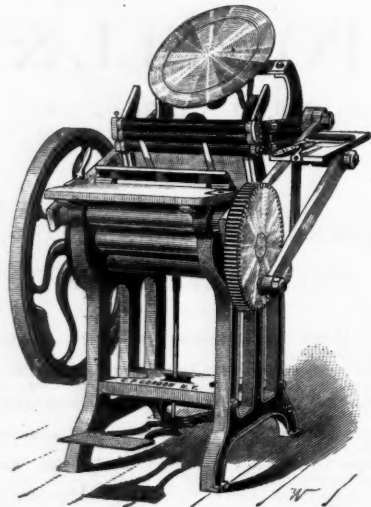
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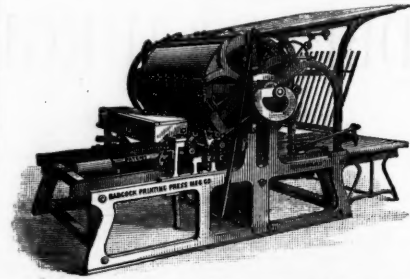
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 * 55 Yet they grind exceeding small 31 *

6A, 12a DOUBLE COLUMBIAN LATIN CONDENSED. \$5 90

* FORETELLING now by your Merry Peals 6 *

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* 4 Many DAYS of HAPPINESS *

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